

MAESTOSO.

VIOLINS.

VIOLA.

BASSO.

6 5 6

6 5 5 #

6 6 6

RECIT:

CUPID.

What ho! what ho! thou Genius of the clime, What ho! what ho.....

BASSO.

.... what ho! liest thou asleep, beneath those Hills of Snow, What ho! what ho! what

6 b5

ho! Stretch out thy la-z-y limbs, Awake, awake, a-wake! and Winter from thy

Fingerings: 5 6 4/2 6 7 6 7 6 8

furry mantle shake, Awake, a-wake! and Winter from thy furry mantle shake.

Fingerings: 6 # 7 6 5/4 4 3

p *p* *p* *slow.*

Fingerings: b 6 5 6 6 5 5 5 4 3

p

COLD GENIUS.

What Power art thou who from be-

Fingerings: 6 6 4/2 6 5 4 3 6 6 6 5

low hast made me rise unwillingly and slow From Beds of e-----ver-

4 6 5 4 3 7 2
cres: 2

last----- ing Snow? See'st thou not how stiff, how

7 7 6 6 7 5 4 4 6 6 5
f p

stiff and wond'rous old, far far un----fit to bear the bit-ter cold.

9 8 7 6 7 7 5 4 4 6

f *p* *f* *p*

I can scarce-ly move or draw my breath, can scarcely

f *p* *f* *p*

move or draw my breath: Let me let me let me freeze a-----gain, let me

f *p* *f* *p*

rallent:

let me freeze again to Death, let me let me freeze a-gain to Death.

f *p* *f* *p*

CUPID.

Thou doat---ing Fool for---bear for-----bear! What dost thou

6 6 6 5

mean by freez---ing here. At Love's ap---pear-----ing, All the Sky

6 6

clear-----ing, The stormy Winds their fu---ry spare: Thou doat-ing

6 6 6 6

Fool for-bear for---bear! What dost thou mean by freezing here.

6 6 6 6 5 6

Win---ter sub-----du-----ing, And Spring re---new-----ing, My Beams cre-

6 6

-ate a more glo---rious Year: Thou doat---ing Fool for-

6 7 4 # 6 6

-bear for-----bear! What dost thou mean by freez-ing here?

6 6 6

MAESTOSO.

COLD GENIUS.

Great Love I know thee now, Eldest of the Gods art thou,

f

Heav'n and Earth by thee were made, Heav'n and

Earth by thee were made, Hu-man Na-ture is thy Creature, Hu-man

Na-ture is thy Creature, Ev'-ry where, ev'-ry where, ev'-ry

where thou art, thou art o - bey'd, Ev'-ry where, ev'ry where,

6 5 6 8 7 6 6 5 5 8 5 6 8 7 5 6 5
3 3 6 5 4 #

ev'ry where thou art, thou art o - bey'd, Ev'-ry where thou art o - bey'd.

6 8 7 6 5 5 6 7 5 6 5 10 9 8 7
5 6 5 4 3 3 4 5 4 5 4 3 3 7 6 5

CUPID.

No part of my Dominion shall be waste, To spread.....my

7

sway and sing..... my praise, E'en here, e'en here I will a People raise, Of

6 9 8 7 # # 6

kind..... em - bra - cing Lovers and em - brac'd, E'en here, e'en here I

7

will a People raise, Of kind em - bra - cing Lovers and em - brac'd.

6 4 3

PRELUDE.

6 6 6 6 #

6 5 6 5 6—6 7

6 7 6 # — # 6 8 4

6 b 6 5 6 5 7 # 6 6 6 7—

CHORUS.

The musical score is written for a chorus. It begins with a piano introduction consisting of two staves of music. The main part of the score is divided into two systems, each with five vocal staves and a piano accompaniment staff at the bottom. The key signature is B-flat major (two flats), and the time signature is common time (C). The lyrics are written below the vocal staves, with some words underlined. The first system of lyrics is: "See, see, see, see, see we as-semble thy Revels to hold, See". The second system of lyrics is: "see, see, see, we as-semble thy Revels to hold, Tho' quiv'ring with Cold, tho'". The piano accompaniment staff at the bottom of each system contains various musical notations, including notes, rests, and dynamic markings like 'f' (forte) and 'b' (basso).

See, see, see, see, see we as-semble thy Revels to hold, See

See, see, see, see, see we as-semble thy Revels to hold, See

See, see, see, see, see we as-semble thy Revels to hold, See

See, see, see, see, see we as-semble thy Revels to hold, See

see, see, see, we as-semble thy Revels to hold, Tho' quiv'ring with Cold, tho'

see, see, see, we as-semble thy Revels to hold, Tho' quiv'ring with Cold, tho'

see, see, see, we as-semble thy Revels to hold, Tho' quiv'ring with Cold, tho'

see, see, see, we as-semble thy Revels to hold, Tho' quiv'ring with Cold, tho'

quivering with cold We chatter chatter chatter, we chatter chatter chatter, we

quivering with cold We chatter chatter chatter, we chatter chatter chatter, we

quivering with cold We chatter chatter chatter, we chatter chatter chatter, we

quivering with cold We chatter chatter chatter, we chatter chatter chatter, we

6 4/2 6 4/2 6

chatter chatter chatter and tremble, See see we as - semble thy Revels to

chatter chatter chatter and tremble, See see we as - semble thy Revels to

chatter chatter chatter and tremble, See see we as - semble thy Revels to

chatter chatter chatter and tremble, See see we as - semble thy Revels to

6 4/2 6 5 6

hold, tho' quiv'ring with cold, tho' quiv'ring with cold, We chatter chatter

hold, tho' quiv'ring with cold, tho' quiv'ring with cold, We chatter chatter

hold, tho' quiv'ring with cold, tho' quiv'ring with cold, We chatter chatter

hold, tho' quiv'ring with cold, tho' quiv'ring with cold, We chatter chatter

6 5b 7 6 4 4 2

chatter, we chatter chatter chatter and tremble, See, see, see, see we as -

chatter, we chatter chatter chatter and tremble, See, see, see, see we as -

chatter, we chatter chatter chatter and tremble, See, see, see, see we as -

chatter, we chatter chatter chatter and tremble, See, see, see, see we as -

6 5 -6 4 b

- semble, see see we as - semble thy Revels to hold.

- semble, see see we as - semble thy Revels to hold.

- semble, see see we as - semble thy Revels to hold.

- semble, see see we as - semble thy Revels to hold.

4 — 6

- semble, see see we as - semble thy Revels to hold.

- semble, see see we as - semble thy Revels to hold.

- semble, see see we as - semble thy Revels to hold.

- semble, see see we as - semble thy Revels to hold.

6 7 6 4 6 6 4

- semble, see see we as - semble thy Revels to hold.

- semble, see see we as - semble thy Revels to hold.

- semble, see see we as - semble thy Revels to hold.

- semble, see see we as - semble thy Revels to hold.

4 — 4

FIVAGE.

CUPID.

BASSO.

'Tis I 'tis I 'tis I that have warm'd ye, 'Tis I 'tis

I 'tis I that have warm'd ye, In spite of cold weather, I've

brought ye to—gether, 'Tis I 'tis I 'tis I that have warm'd ye, 'Tis

f 6

I 'tis I 'tis I that have warm'd ye.

f 6

f 6

CHORUS.

'Tis Love 'tis Love 'tis Love that has warm'd us, 'Tis Love 'tis Love 'tis
'Tis Love 'tis Love 'tis Love that has warm'd us, 'Tis Love 'tis Love 'tis
'Tis Love 'tis Love 'tis Love that has warm'd us, 'Tis Love 'tis Love 'tis
'Tis Love 'tis Love 'tis Love that has warm'd us, 'Tis Love 'tis Love 'tis

6 6 5 5 6

Love that has warm'd us.
Love that has warm'd us.
Love that has warm'd us.
Love that has warm'd us.

7 7 6 6 6
5 4 #

This musical score is for page 81 and features a piano accompaniment and a vocal line. The piano part is written for a grand piano with a treble and bass clef. The vocal line is written on a single staff with a treble clef. The key signature is one flat (B-flat), and the time signature is 4/4. The score is divided into two systems. The first system contains 12 measures of piano accompaniment and 12 measures of vocal melody. The second system contains 12 measures of piano accompaniment and 12 measures of vocal melody. The vocal melody is a simple, melodic line with lyrics. The piano accompaniment is a complex, flowing line with many sixteenth and thirty-second notes. The score is written in a standard musical notation style with a clear layout.

System 1:

Piano: Treble and Bass clef. Key signature: one flat. Time signature: 4/4. The piano part consists of a continuous, flowing melody with many sixteenth and thirty-second notes. The vocal part consists of a simple, melodic line with lyrics.

Vocal: Treble clef. The vocal melody is a simple, melodic line with lyrics.

System 2:

Piano: Treble and Bass clef. Key signature: one flat. Time signature: 4/4. The piano part consists of a continuous, flowing melody with many sixteenth and thirty-second notes. The vocal part consists of a simple, melodic line with lyrics.

Vocal: Treble clef. The vocal melody is a simple, melodic line with lyrics.

Lyrics:

'Tis Love 'tis Love 'tis
'Tis Love 'tis Love 'tis
'Tis Love 'tis Love 'tis
'Tis Love 'tis Love 'tis

Love that has warm'd us, 'Tis Love 'tis Love 'tis Love that has warm'd us, In

Love that has warm'd us, 'Tis Love 'tis Love 'tis Love that has warm'd us, In

Love that has warm'd us, 'Tis Love 'tis Love 'tis Love that has warm'd us, In

Love that has warm'd us, 'Tis Love 'tis Love 'tis Love that has warm'd us, In

6 6 6 7 5 4 #

spite of cold weather he brought us to-----gether, 'Tis Love 'tis

spite of cold weather he brought us to-----gether, 'Tis Love 'tis

spite of cold weather he brought us to-----gether, 'Tis Love 'tis

spite of cold weather he brought us to-----gether, 'Tis Love 'tis

6 7 5 6 6

Love 'tis Love that has warm'd us, 'Tis Love 'tis Love 'tis

Love 'tis Love that has warm'd us, 'Tis Love 'tis Love 'tis

Love 'tis Love that has warm'd us, 'Tis Love 'tis Love 'tis

Love 'tis Love that has warm'd us, 'Tis Love 'tis Love 'tis

6 6

This system contains five staves of music. The first four staves are vocal parts with lyrics. The fifth staff is a basso continuo line. The music is in a major key with a 6/8 time signature. The lyrics are: 'Love 'tis Love that has warm'd us, 'Tis Love 'tis Love 'tis'.

Love that has warm'd us.

Love that has warm'd us.

Love that has warm'd us.

Love that has warm'd us.

6 6 7

This system contains five staves of music. The first four staves are vocal parts with lyrics. The fifth staff is a basso continuo line. The music is in a major key with a 6/8 time signature. The lyrics are: 'Love that has warm'd us.'.

The first system of the musical score consists of eight staves. The top two staves are a grand staff for piano, with a treble clef on the upper staff and a bass clef on the lower staff. The next three staves are vocal staves, each with a treble clef. The bottom three staves are additional staves, likely for a second piano part or a different instrument, with various clefs (treble, bass, and alto). The music is written in a key with one sharp (F#) and a common time signature. The piano part features a complex, flowing melody with many sixteenth and thirty-second notes. The vocal parts have a more melodic, singable quality. At the bottom of the system, there are some numerical figures: #, 6, 7 6 6 6, 6, b5.

The second system of the musical score consists of eight staves. The top two staves are a grand staff for piano, with a treble clef on the upper staff and a bass clef on the lower staff. The next three staves are vocal staves, each with a treble clef. The bottom staff is a bass staff with a bass clef. The music is written in a key with one sharp (F#) and a common time signature. The piano part features a complex, flowing melody with many sixteenth and thirty-second notes. The vocal parts have a more melodic, singable quality. The lyrics "In spite of cold weather he brought us to..." are written below the vocal staves. At the bottom of the system, there are some numerical figures: 6, 6 4, 7, 8, 6.

- gether, 'Tis Love 'tis Love 'tis Love that has

- gether, 'Tis Love 'tis Love 'tis Love that has

- gether, 'Tis Love 'tis Love 'tis Love that has

- gether, 'Tis Love 'tis Love 'tis Love that has

6 6

warm'd us, 'Tis Love 'tis Love 'tis Love that has warm'd us.

warm'd us, 'Tis Love 'tis Love 'tis Love that has warm'd us.

warm'd us, 'Tis Love 'tis Love 'tis Love that has warm'd us.

warm'd us, 'Tis Love 'tis Love 'tis Love that has warm'd us.

6 6 6 6

VIOLINS.

TREBLE.

BASS.

BASSO.

ANDANTE.

8 3 5^b

Sound a Par--ly ye fair and sur--ren--der, Sound, sound,

Sound a Par--ly, a Par--ly ye fair and sur--

7 6 6 6

sound, sound a Par--ly ye fair, Sound..... a

--ren--der, Sound a Par--ly ye fair, Sound a Par--

6 6 5 6 3 6 6 5 6 6 3 3 3 3

Par-ly ye fair and sur-render, Set yourselves and your Lo-vers at
 _____ly ye fair and sur-render, Set yourselves and your Lo-vers at

ease, Sound a Par-ly ye fair and sur-ren-der, Sound, sound,

ease, Sound, sound, sound, sound a Par-ly ye fair and sur-

sound, sound a Par-ly ye fair, Sound... a

ren-der, Sound a Par-ly ye fair, Sound a Par-

Par-ly ye fair and sur-ren-der, Set your-selves and your Lo-vers at

-----ly ye fair and sur--ren-der, Set your-selves and your Lo-vers at

6 5 6 5 4 3 4 3 6 4 3 4 # 6 5 4 3 4 2 4 2 6 6 6 4 #

ease; He's a grate-ful a

ease; He's a grate-ful, a grate-ful of-

5 4 2 6 # 6 4 # 6 9 8 5 6

grate-ful of-fen-der who plea-----sure dare

-fen--der who plea-sure who plea-----sure dare

6 4 # 6 # 6 5

seize. But the whi-ning Pre-

seize. But the

7 5 6 6

-ten-der, the whi-ning Pre-ten-der is sure to dis-please, Sound a

whi-ning, the whi-ning Pre-ten-der is sure to dis-please,

6 6 6 5 6

Par-ly ye fair and sur-ren-der, Sound, sound, sound, sound a

Sound, sound, sound, sound a Par-ly ye fair and sur-ren-der,

7 6 3 6 5 6 6

Par-ly ye fair, Sound..... a Par-ly ye

Sound a Par-ly ye fair, Sound a Par-ly ye

5 6 5 3 6 6 6 6 6 3 4-6 6 5 6 5 b6 7 4 3 3 5

fair and sur-render. Since the fruit of de-

fair and sur-render. Since the fruit of de-

3 6 3 3 6 5 4 3 10 9 7 6 4 3 5 6 5 6 7 6 6 4 3 6 8 7 5 4 2 1 3 4 3 4 5

-sire is pos-sessing 'tis un-man-ly to sigh, 'tis un-man-ly to

-sire is pos-sessing 'tis un-man-ly to sigh, 'tis un-man-ly to

6 7 6 7 6 6 9 # 4 3 # # 7 # 7 6

sigh and com-plain. When we kneel for re--

sigh and com-plain. When we

6 4 #5 7 # 7 6 4 # # 6

-dressing, when we kneel for re-----dressing we move.....

kneel for re-----dressing, when we kneel for re-----dressing we move.....

6 6 5 6 6 5 6 5 6 4 5 4 3 4 2 3

.... their dis-dain, Love was made, Love was made for a Bles---sing,

.... their dis-dain, Love was made, Love was made, Love was

6 4 5 4 2 6 7 4 6 3

Love was made, Love was made for a Bles-----

made for a Bles-----sing, Love was made, Love was made for a

6 6 6 6 6 6 6 5

-----sing and not for a Pain, Love was made for a

Bles-----sing and not for a Pain, Love was

6 3 3 3 3 3 6 5 b6 7 5 6 6 9 8 7 5

Bles-----sing and not for a Pain.

made, Love was made for a Bles-----sing and not for a Pain.

6 6 6 6 6 6 6 5 b6 5 6 6 9 6 5 3 4 3

HORNPIPE.



FOURTH ACT.

DUET.

1st SYREN.2nd SYREN.

BASSO.

Two Daughters of this aged stream are

Two Daughters of this aged stream are we, Two

we, Two Daughters of this aged stream..... are

Daughters of this aged stream are we, Two Daughters of this aged stream are

we, And both our Sea green locks have comb'd, and both our Sea green

we, And both our Sea green locks have comb'd for ye, and both our

locks have comb'd, have comb'd for ye, Come come come come bathe with us an

Sea green locks have comb'd for ye, Come come bathe with us an

hour or two, Come come come come na--ked in for we are so.

hour or two, Come come come come na--ked in for we are so.

What dan-ger, what dan-ger from a na-ked foe.

What dan-ger from..... a na-ked foe. Come come

4/2 6 9 8 4 4/2 6 6 6 5 6

Come come bathe with us, Come come bathe and share what pleasures
 come come bathe with us, Come come bathe and share what pleasures

8 5 6 5 6 7 8 # 6 5
 6 3 4 3 4 5 6 # 4 # b 6 6

in the floods ap--pear. We'll beat the waters till they bound,
in the floods ap--pear. We'll beat the waters till they bound, we'll

The image shows a musical score for the hymn "The Waters of Babylon." It consists of three staves. The top two staves are for vocal parts, both in treble clef with a key signature of one flat (B-flat). The lyrics are written below the notes. The bottom staff is for piano accompaniment, in bass clef with the same key signature. The music is in 4/4 time. The lyrics are: "we'll beat the waters till they bound and cir-cle round....." and "beat the waters till they bound and cir-cle round.....". The piano part features a simple harmonic accompaniment with chords and single notes.

we'll beat the waters till they bound and cir-cle round.....

beat the waters till they bound and cir-cle round.....

..... and cir-cle round..... and cir-cle round.

..... and cir-cle round..... and cir-cle round.

6 6 # 7 6 4 #

1st VIOLIN
& HAUTBOY.2nd VIOLIN
& HAUTBOY.

VIOLA.

BASSO.

Unis:

Haut: Solo.

Unis:

Haut: Solo.

Viol: Solo.

H.S.

Viol: Solo.

H.S.

V.S.

H.S.

V.S.

H.S.

V.S.

V.S.

6

6

First system of musical notation, featuring four staves. The top staff is marked "H.S." and the second staff is marked "V.S.". The music is in a key with two flats and a 3/4 time signature. The notation includes various rhythmic values and melodic lines.

Second system of musical notation, featuring four staves. The top staff is marked "H.S." and the second staff is marked "V.S.". The music continues with similar rhythmic and melodic patterns.

Third system of musical notation, featuring four staves. The top staff is marked "H.S." and the second staff is marked "H.S.". The music continues with similar rhythmic and melodic patterns.

Fourth system of musical notation, featuring four staves. The top staff is marked "V.S." and the second staff is marked "V.S.". The music continues with similar rhythmic and melodic patterns. The bottom two staves are marked "Unis:".

[illegible]

Lo-ver, how ea-sy his chain, How sweet, how sweet to dis-co-ver he

Lo-ver, how ea-sy his chain, How sweet, how sweet to dis-co-ver he

Lo-ver, how ea-sy his chain, How sweet, how sweet to dis-co-ver he

Lo-ver, how ea-sy his chain, How sweet, how sweet to dis-co-ver he

7 6 6 7 6 # 4 6 2 6 6

sighs not in vain, How sweet to dis-co-ver he sighs not in vain.

sighs not in vain, How sweet to dis-co-ver he sighs not in vain.

sighs not in vain, How sweet to dis-co-ver he sighs not in vain.

sighs not in vain, How sweet to dis-co-ver he sighs not in vain.

6 4 w 6 2 6 6 6 4 w 6



V.S. H.S.

V.S. H.S.

V.S. H.S. V.S. H.S. V.S.

V.S. H.S. V.S. H.S. V.S.

H.S. H.S.

Unis: D U E T .

For

For Love ev'ry Creature is form'd by his

6 6

Love ev'ry Creature is form'd, for Love ev'ry Creature, for Love ev'ry

nature, for Love ev'ry Creature is form'd, for Love ev'ry Creature is

#

Creature is form'd by his nature, No Joys are a - bove the
 form'd by his nature, his nature, No Joys are a -

6 7 6 # 6

Plea sures of Love, no Joys are a -
 - bove the Plea sures of Love, no Joys are a -

6 5 6 4 7 6 6 4 6 3 #

- bove the Pleasures of Love, no Joys are a -
 - bove the Pleasures of Love no no no no no no no

7 5 3 8 3 3 3 4 4 4 #

- bove, no no no no no Joys are a - bove, no no no no
 Joys are a - bove, no no no no no

6 6 # 6

no no Joys are a - bove the Pleasures the Pleasures the Pleasures of Love.
 no no Joys are a - bove the Pleasures the Pleasures the Pleasures of Love.

6 4 7 5 6 6 6 4

CHORUS.

No Joys are a - bove the Pleasures of Love, no no no no no no
 No Joys are a - bove the Pleasures of Love, no no no no no no no
 No Joys are a - bove the Pleasures of Love, no no no no no no
 No Joys are a - bove the Pleasures of Love, no no no no no no no

7 6 # 6 6 6

Joys are a - bove the Pleasures the Pleasures the Pleasures of Love, no no no no
 Joys are a - bove the Pleasures the Pleasures the Pleasures of Love, no no no
 Joys are a - bove the Pleasures the Pleasures the Pleasures of Love, no no no no
 Joys are a - bove the Pleasures the Pleasures the Pleasures of Love, no no no

7 9 8 6 6 6

VERSE of NYMPHS.

Gra - ces if Love you des - pise, When Age furrows fa - ces 'tis too

Graces if Love you des-pise, When Age furrows fa-ces 'tis too

Graces if Love you des-pise, When Age furrows fa-ces 'tis too

late to be wise, 'tis too late too late, 'tis 'tis too late to be wise.

late to be wise, 'tis too late too late, 'tis 'tis too late to be wise.

late to be wise, 'tis too late too late, 'tis 'tis too late to be wise.

6 5 4 # 6 6 4 5 #

SYLVANS.

Then use the sweet Blessing, then use the sweet Blessing whilst now in pos.

Then use the sweet Blessing, then use the sweet Blessing whilst now in pos.

Then use the sweet Blessing, then use the sweet Blessing whilst now in pos.

6 7 6 7 6 7 4 3 7 8

- sassing, No Joys, no no Joys are a--bove the Pleasures of Love, the

- sassing, No Joys, no no Joys are a--bove the Pleasures of Love, the

- sassing, No Joys, no no Joys are a--bove the Pleasures of Love, the

6 4 2 6 3 4 2 6

NYMPHS.

Pleasures of Love, No no no no no no Joys are a--bove the

Pleasures of Love, No no no no no no Joys are a--bove the

Pleasures of Love, No no no no no no Joys are a--bove the

6 4 6 # 6 6 6 # 6

CHORUS.

Pleasures the Pleasures the Pleasures of Love, No no no no no no

Pleasures the Pleasures the Pleasures of Love, No no no no no

Pleasures the Pleasures the Pleasures of Love, No no no no no no

No no no no no

7 6 9 6 6 6 6

Joys are a--bove the Pleasures the Pleasures the Pleasures of Love.

Joys are a--bove the Pleasures the Pleasures the Pleasures of Love.

Joys are a--bove the Pleasures the Pleasures the Pleasures of Love.

Joys are a--bove the Pleasures the Pleasures the Pleasures of Love.

7 9 6 6

ALLEGRO.

1st
VIOLIN.

2nd
VIOLIN.

VIOLA.

BASSO.

AELUS.

Ye blust

----- ring Breth--- ren of the skies, Whose

6 b.5 6 5 b 6 7

breath has ruf-- fled all the wat'ry plain, Retire, re-

5 6 9 6 4# 6 6 6

-tire, retire, re-tire and let Bri- tannia rise.... Re-tire, retire and

5 6 6 6 6 7

let Britannia rise, In triumph o'er the main.

6 5 5 3 6 4 4 3 6

ANDANTE.

Serene and calm..... and void of fear,

6 5 6 5 6 5 6 5

Se- rene' and calm..... and void of

6 4 5 6 6 5 6 5 7

fear, the Queen of Islands, the Queen of Islands must ap-pear, Serene and

calm Serene and calm the Queen of Islands, the Queen of

Islands must ap-pear, Serene and calm

Serene and calm the Queen of Islands, the Queen of Islands must ap-pear.

SYMPHONY.

1st
VIOLIN.2nd
VIOLIN.

HAUTBOY.

BASSO.

ANDANTE MAESTOSO.

5
2

6

6 7 #

5
2

6

6

6 7 5

3

7 #6 4 3

7 6

This page of musical notation consists of four systems, each with four staves. The notation is complex, featuring many sixteenth and thirty-second notes, often beamed together in rapid passages. Fingerings are indicated by numbers 1-5, and various accidentals (sharps, flats, naturals) are used throughout. The piece concludes with a double bar line at the end of the fourth system.

System 1: The first staff has a melodic line with a slur. The second staff has a complex rhythmic pattern. The third staff has a melodic line with a slur. The fourth staff has a bass line with notes and fingerings: 6, 4, #, 6.

System 2: The first staff has a melodic line with a slur. The second staff has a complex rhythmic pattern. The third staff has a melodic line with a slur. The fourth staff has a bass line with notes and fingerings: #5, #6, 6, 6, 7, 6.

System 3: The first staff has a complex rhythmic pattern. The second staff has a complex rhythmic pattern. The third staff has a melodic line with a slur. The fourth staff has a bass line with notes and fingerings: 6, b, #.

System 4: The first staff has a complex rhythmic pattern. The second staff has a melodic line with a slur. The third staff has a complex rhythmic pattern. The fourth staff has a bass line with notes and fingerings: 4, 6, 7, 6, 4, 3, 6, 4, 3.

SYMPHONY.

1st
VIOLIN.

2nd
VIOLIN.

VIOLA.

BASSO.

p

1st time. 2nd time.

1st
VIOLIN.

2nd
VIOLIN.

VIOLA.

BASSO.

NEREID.

Round thy coasts, fair nymphs of Britain, For thy guard our wa-ters flow:

PAN.

Round thy coasts, fair nymphs of Britain, For thy guard our wa-ters flow:

6
56
4

6

6

6

6

Pro-teus all his herd ad-mitting, On thy greens to graze be-low:

Pro-teus all his herd ad-mitting, On thy greens to graze be-low:

6
4

#

6

6

#

6

5

#

#

Fo--reign lands thy fish-es tasting, Learn from thee lux--u--rious feasting,

Fo--reign lands thy fish-es tasting, Learn from thee lux--u--rious feasting,

#

6
5

6

6

4

3

Fo--reign lands thy fish-es tasting, Learn from thee lux--u--rious feasting.

Fo--reign lands thy fish-es tasting, Learn from thee lux--u--rious feasting.

#

6

#

6

6

6

4

#

CHORUS OF FISHERMEN.

Round thy Coasts, fair Nymphs of Britain, For thy guard our wa-ters flow:

Round thy Coasts, fair Nymphs of Britain, For thy guard our wa-ters flow:

Round thy Coasts, fair Nymphs of Britain, For thy guard our wa-ters flow:

Round thy Coasts, fair Nymphs of Britain, For thy guard our wa-ters flow:

Pro-teus all his herd ad-mitting, On thy greens to graze be-low:

Pro-teus all his herd ad-mitting, On thy greens to graze be-low:

Pro-teus all his herd ad-mitting, On thy greens to graze be-low:

Pro-teus all his herd ad-mitting, On thy greens to graze be-low:

6 5 6 4 # 6 6 6 # 5 # #

Fo-reign Lands thy fish-es tasting, Learn from thee lux-u-rious feasting,

Fo-reign Lands thy fish-es tasting, Learn from thee lux-u-rious feasting,

Fo-reign Lands thy fish-es tasting, Learn from thee lux-u-rious feasting,

Fo-reign Lands thy fish-es tasting, Learn from thee lux-u-rious feasting,

6 5 6 4 3

Fo-reign Lands thy fish-es tasting, Learn from thee lux-u-rious feasting.

Fo-reign Lands thy fish-es tasting, Learn from thee lux-u-rious feasting.

Fo-reign Lands thy fish-es tasting, Learn from thee lux-u-rious feasting.

Fo-reign Lands thy fish-es tasting, Learn from thee lux-u-rious feasting.

6 6 6

SONG OF THREE PARTS.

ANDANTE.

ALTO. TENOR. BASSO. BASSO.

For fold-ed Flocks, or fruitful
For fold-ed Flocks, or fruitful Plains, The

Plains, The Shepherd's and the Farmer's gains, The
Shepherd's and the Farmer's gains, The Shepherd's and the

6 7 6 7 8 7 6

Fair Britain all, all, all, all,
Shepherd's and the Farmer's gains, Fair Britain all, all, all, all,
Farm-ers' gains, Fair Britain all, all, all,

5 6

all, all, all..... the world out-vies; For fold-ed
all, all, all..... the world out-vies;
all, all, all all..... the world out-vies; Fair Britain

5 3 7 9 3 6 4 7 #

Flocks on fruitful Plains, The Shepherd's and the Farmer's
 Fair Britain all, all, all, all, all, all, all, all,
 all, all, all, all, all, all, all, all,
 5 6 6 6 5

gains, Fair Britain all, all, all, all, all the world out-
 all the world out-vies, all, all, all, all the world out-
 all, all the world out-vies, all, all, all, all the world out-
 5 6 4 5 # 6 7 4 3

-vies; And Pan, as in Ar-ca-dia reigns, And Pan, as in Ar-ca-dia
 -vies; And Pan, as in Ar-ca-dia reigns, And Pan, as in Ar-ca-dia
 -vies; And Pan, as in Ar-ca-dia reigns, And Pan, as in Ar-ca-dia
 6 6 6 b6

reigns, Where Plea-sure mix'd... with Pro-... fit lies.
 reigns, Where Plea-sure mix'd... with Pro-... fit lies.
 reigns, Where Plea-sure mix'd... with Pro-... fit lies.
 # 6 6 6 4 #

Tho' Jason's Fleece was fam'd was fam'd of old, The British

Tho' Jason's Fleece was fam'd was fam'd of old, The British wool....

Tho' Jason's Fleece was fam'd was fam'd of old, The British

4 # 6

wool, the British wool is growing, growing Gold; No Mines can more, no, no, no,

..... the British wool.... is growing, growing Gold; No, no, no, no,

wool, the British wool is growing, growing Gold; No, no, no, no,

7 5 7 # 6 6 4 #

no, no, no, no, no, no, no, no, no Mines can more of wealth sup-ply, It keeps, it

no, no, no, no, no, no, no, no, no, no Mines can more of wealth sup-ply, It keeps, it

no, no, no, no, no, no, no, no, no Mines can more of wealth sup-ply, It keeps, it

b b b b b 6 4 b 6 6

keeps the Peasants from the cold, And takes, and takes for Kings the Tyrian Dye.

keeps the Peasants from the cold, And takes, and takes for Kings the Tyrian Dye.

keeps the Peasants from the cold, And takes, and takes for Kings the Tyrian Dye.

6 # — # 4 6 8 6 7 3 4 5

SONG. FAIREST ISLE.

VIOLINS.

VIOLA.

BASSO.

The first system of the musical score consists of four staves. The top two staves are for Violins, the third for Viola, and the fourth for Bass. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The music begins with a piano (*p*) dynamic. The Violins play a melodic line with eighth and sixteenth notes. The Viola and Bass provide harmonic support with a mix of quarter and eighth notes. The system concludes with a double bar line.

The second system continues the musical composition with four staves. The Violins play a more active melodic line with many sixteenth notes. The Viola and Bass continue their harmonic accompaniment. The system ends with a double bar line.

The third system of the musical score also consists of four staves. The Violins play a melodic line with some sixteenth-note passages. The Viola and Bass provide a steady harmonic accompaniment. The system concludes with a double bar line.

Fairest Isle all Isles ex...celling, Seat of plea...sures and of Loves,

Ve...nus here will choose her dwelling And for...sake her Cy...pri...an groves.

Cu...pid from his fav'...rite na...tion Care and en...vy will re...move;

Jea...lou...sy that poi...sons pas...sion, And des...pair that dies for Love.

Gen...tle murmurs, sweet com...plaining, Sighs that blow the fire of Love,

Soft re...pul...ses, kind dis...dain...ing, Shall be all the pains you prove.

Ev'...ry swain shall pay his du...ty Grate...ful ev'...ry nymph shall prove;

And as these ex...cel in beau...ty, Those shall be re...nown'd in Love.

DIALOGUE.

NYMPH.

You say, 'tis Love.... creates the pain, Of which so sad

---ly you complain, And yet would fain engage my Heart In that un_ea_sy cru

---el, cru.....el part; But how, a_las!..... how, a_las! think you, that

I Can bear the wound..... of which you die? how a_las!.....

.... how a_las! think you that I can bear the wound of which you die?

SHEPHERD.

'Tis not my, pas_sion makes my care But your in_diff'rence gives de_spair: The

lus...ty Sun, the lus...ty Sun be--gets no Spring 'Till gen...tle

show'rs, 'till gen...tle show'rs as...sis...tance bring; So Love that scorches

and de...stroys, Till kind...ness aid, till kind...ness aid, can cause no joys.

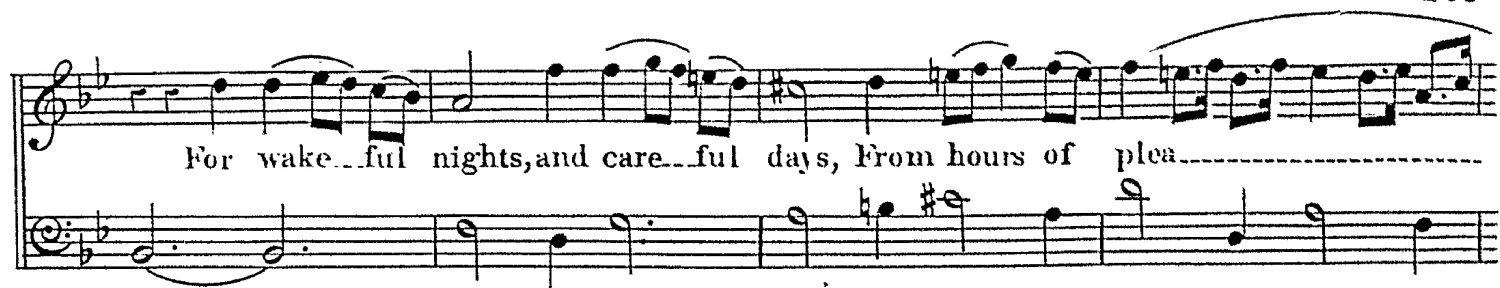
NYMPH.

Love has a thousand, thou...sand, thousand, thou...sand ways to please,

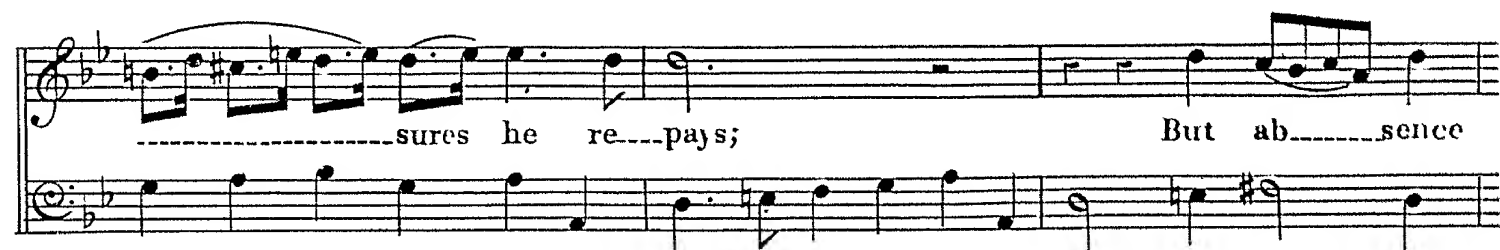
Love has a thou...sand, thou...sand, thou...sand, thou...sand ways to

please, But more, more, more, more, more, more, more to rob us of our

ease; But more, more, more, more, more, more, more to rob us of our ease;



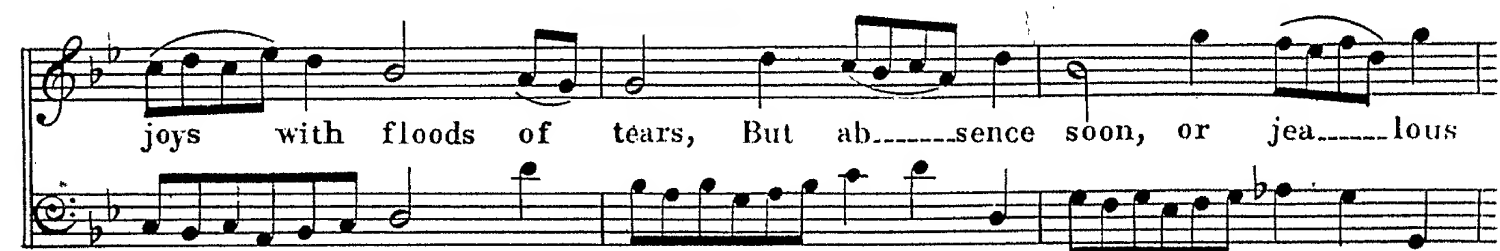
For wake...ful nights, and care...ful days, From hours of plea-----



-----sures he re...pays; But ab...sence



soon, or jea...lous fears, O'er...flow the joys, o'er...flow the

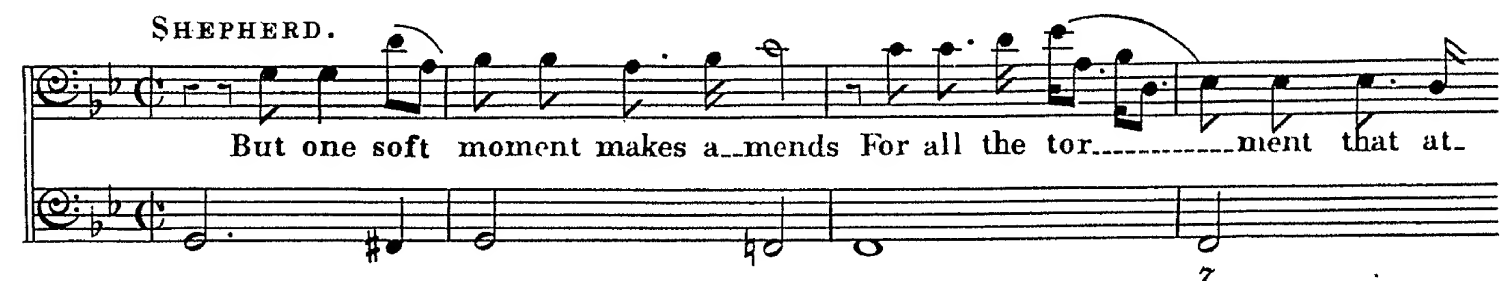


joys with floods of tears, But ab...sence soon, or jea...lous



fears o'er...flow the joys, o'er...flow the joys with floods of tears.

SHEPHERD.



But one soft moment makes a...mends For all the tor...ment that at...



...tends, one soft moment makes a...mends For all the tor...ment that at...tends.

NYMPH.  Let us love, let us love and to hap_piness haste, haste,

SHEPHERD.  Let us love, let us love and to hap_piness haste, haste,

BASSO. 

 haste, haste, haste, Let us love, let us love and to hap_pi_ness

 haste, haste, haste, Let us love, let us love and to hap_pi_ness



 haste haste haste haste haste. Age and Wis_dom come too


 haste haste haste haste haste. Age and Wis_dom come too

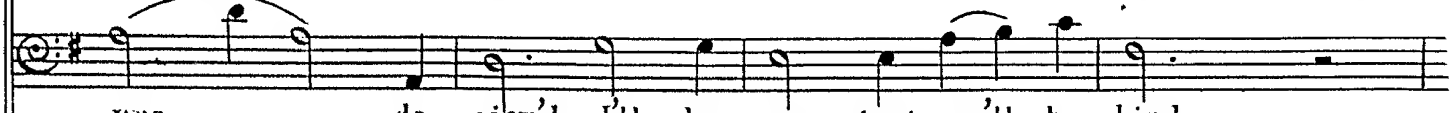


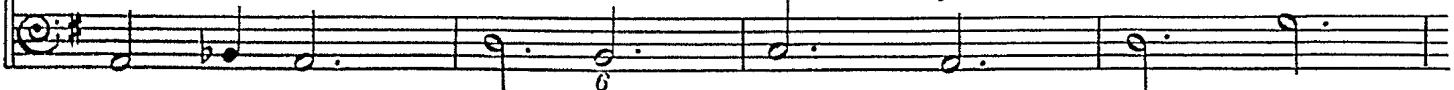
 fast Youth for lov_ing was de_sign'd, Youth for lov_ing, youth for

 fast Youth for lov_ing was de_sign'd, Youth for lov_ing



 lov_ing was de_sign'd. You be constant,

 was..... de_sign'd. I'll be con_stant, you'll be kind,



I'll be kind, I'll be kind, I'll be kind, kind, I'll, ill be
I'll be constant, I'll be constant, I'll be constant, ill be

kind. Heav'n can give no greater
kind. Heav'n can give no greater blessing, no

blessing Than faithful Love and kind, and kind pos-ses-sing, than
greater blessing Than faithful Love, and kind, and kind pos-

faithful Love, than faithful Love, and kind, and kind pos-ses-sing, and
-ses-sing, than faithful Love, and kind, and kind pos-ses-sing, and

kind..... and kind, and kind pos-ses-sing.
kind..... and kind, and kind pos-ses-sing.

b5 4 3

SCENE. THE ORDER OF THE GARTER.
TRUMPET TUNE.

VIOLINS
and
TRUMPETS.

VIOLA.

BASS.

TRUMPETS.

HONOUR.

BASSO.

Saint George..... Saint George, Saint George

..... the pa...tron of our Isle!

Saint George..... Saint George, Saint George..... the

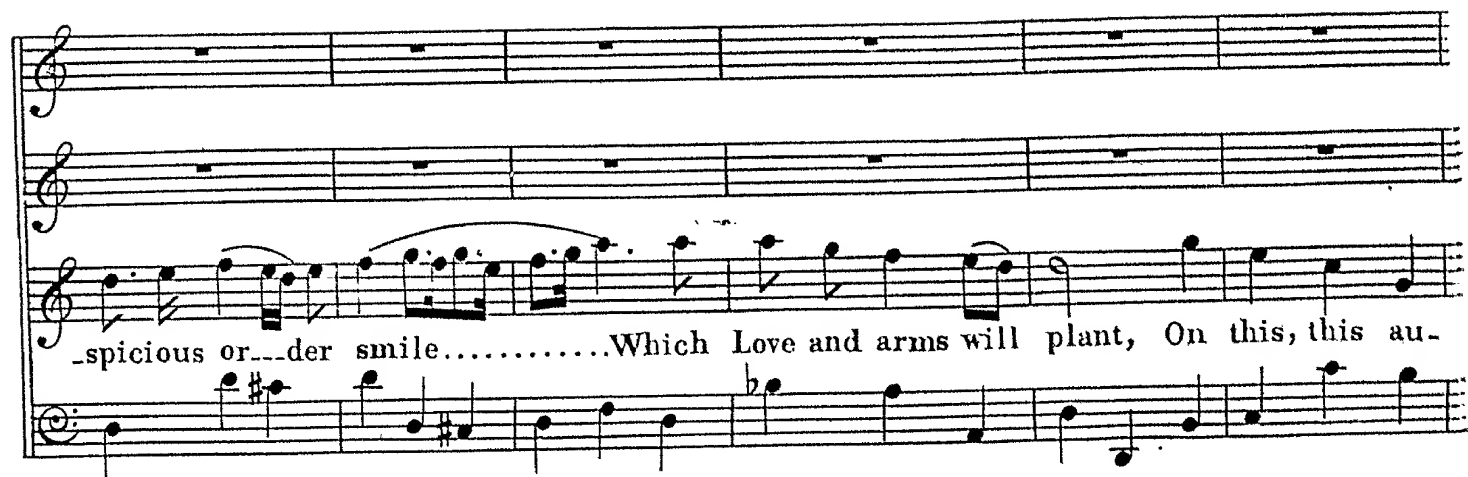
pa...tron of our Isle! Saint George, a Sol...dier and a Saint!

On this, this au-spicious or-der smile, On

this, this au-spicious or-der smile, Which Love.... and arms will plant.

Saint George, Saint George! Saint

George, Saint George..... the pa-tron of our Isle, On this, this au-



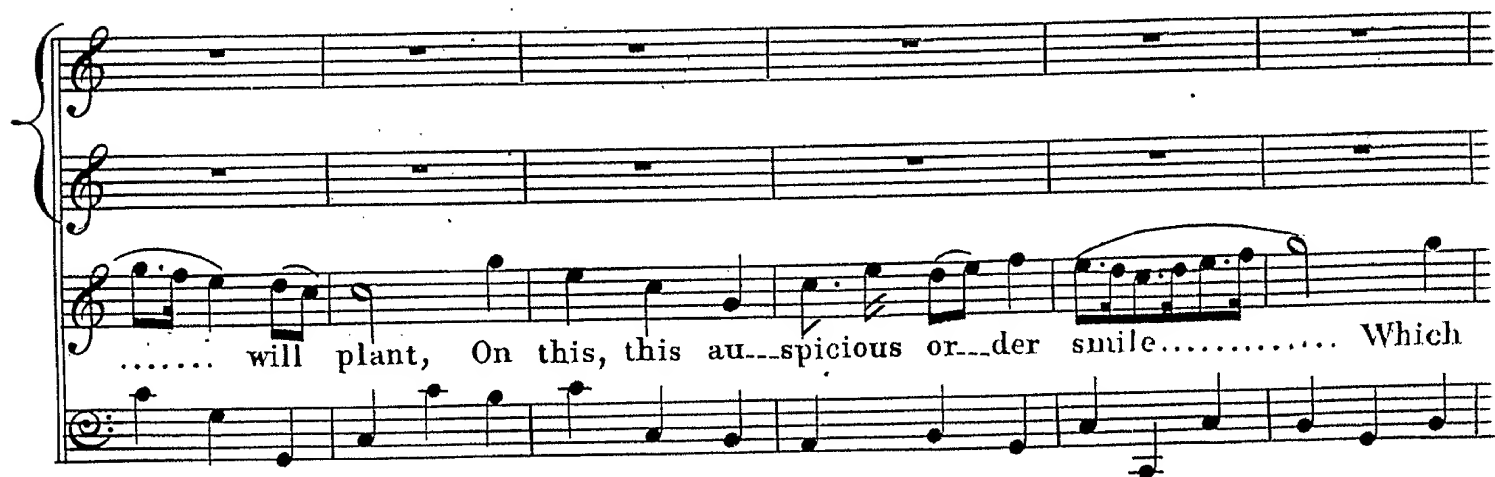
spicious or...der smile.....Which Love and arms will plant, On this, this au-

This system contains four staves. The top two staves are empty. The third staff contains a vocal melody with lyrics. The bottom staff contains a piano accompaniment.



spicious or...der smile..... Which Love and arms.....

This system contains four staves. The top two staves are empty. The third staff contains a vocal melody with lyrics. The bottom staff contains a piano accompaniment.



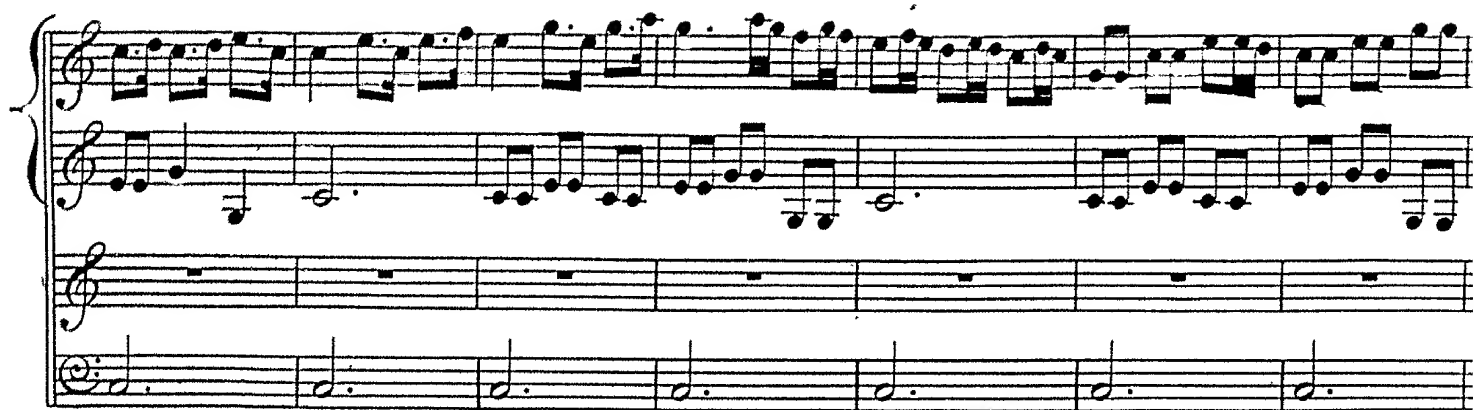
..... will plant, On this, this au...spicious or...der smile..... Which

This system contains four staves. The top two staves are empty. The third staff contains a vocal melody with lyrics. The bottom staff contains a piano accompaniment.



Love and arms..... will plant.

This system contains four staves. The top two staves are empty. The third staff contains a vocal melody with lyrics. The bottom staff contains a piano accompaniment.



CHORUS.

TRUMPETS.

VIOLINS.

VIOLA.

TREBLE.

ALTO.

TENOR.

BASSO.

BASSO.

Our Natives not a lone appear To court this martial prize; But

Our Natives not a lone appear To court this martial prize; But

Our Natives not a lone appear To court this martial prize; But

Our Natives not a lone appear To court this martial prize; But

Our Natives not a lone appear To court this martial prize; But

6 5 6 4 3

foreign Kings a_dopted here Their Crowns at home des_pise. Our Sov'reign High,

foreign Kings a_dopted here Their Crowns at home des_pise. Our Sov'reign

foreign Kings a_dopted here Their Crowns at home des_pise. Our Sov'reign

foreign Kings a_dopted here Their Crowns at home des_pise. Our Sov'reign

our Sov'reign high in aw_--ful state His honours shall be__stow; And

High, our Sov'reign high in aw_--ful state His honours shall be__stow;

High, our Sov'reign high in aw_--ful state His honours shall be__stow; And see his

High, our Sov'reign high in aw_--ful state His honours shall be__stow;

6 6 5 7 6 5 8 #

6 6 5 2 6

see his scep_tred sub_jects wait On his com_mands be_low, and see, and

And see his scep_tred sub_jects wait On his com_mands, and

scep_tred sub_jects wait on his com_mands be_low, On his com_mands, and

And see his scep_tred sub_jects wait, and

6 # 6

see his scep_tred sub_jects wait on his com_mands be_low.

see his scep_tred sub_jects wait on his com_mands be_low.

see his scep_tred sub_jects wait on his com_mands be_low.

see his scep_tred sub_jects wait on his com_mands be_low.

THE GRAND DANCE.

VIOLINS.

VIOLA.

BASSO. (Ground Bass.)

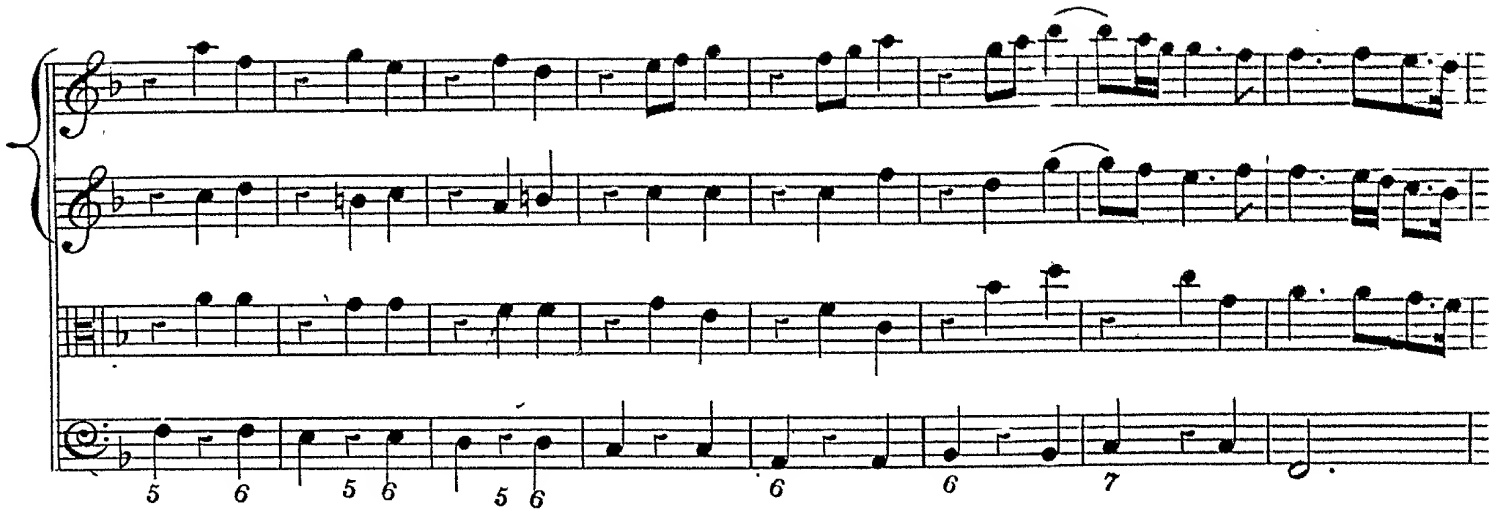
The first system of the musical score for 'The Grand Dance' features three staves. The top two staves are for Violins and the bottom staff is for Viola and Bass. The key signature has one flat (B-flat) and the time signature is 3/4. The music is written in a continuous, flowing style with many eighth and sixteenth notes. Below the Bass staff, there are several numbers: 6, 6, 7, 6, 7, 6, 9, 8, 6, 5, 3.

The second system of the musical score continues the melody. It features the same three staves as the first system. The music is written in a continuous, flowing style with many eighth and sixteenth notes. Below the Bass staff, there are several numbers: 6, 7, 6, 7, 6, 6, 9, 8, 7, 4, 3.

The third system of the musical score continues the melody. It features the same three staves as the first system. The music is written in a continuous, flowing style with many eighth and sixteenth notes. Below the Bass staff, there are several numbers: 4, 4, 6, 7, 6, 6, 9, 6, 5, 7, 3.

The fourth system of the musical score continues the melody. It features the same three staves as the first system. The music is written in a continuous, flowing style with many eighth and sixteenth notes. Below the Bass staff, there are several numbers: 4, 4, 6, 7, 6, 6, 9, 6, 5, 7, 3.

This page of musical notation, numbered 136, presents a complex piece for piano and basso continuo. It is organized into four systems, each consisting of a grand staff (treble and bass clefs) and a separate staff for figured bass. The key signature is one flat, and the time signature is not explicitly shown but appears to be common time. The notation includes various musical symbols such as notes, rests, and accidentals. The figured bass staff contains numerical figures (6, 7, 6, b5, 6, 5, 6, 4, 5) and some letters (6, 6, b6, 5, 6, 6) indicating fingerings or specific notes for the basso continuo. The music is written in a style typical of 18th or 19th-century manuscript notation.



First system of musical notation, featuring four staves (treble, alto, tenor, and bass). The music is in a key with one flat (B-flat) and a common time signature. The bass staff includes fingerings: 5, 6, 5, 6, 5, 6, 6, 7.



Second system of musical notation, featuring four staves. The key signature changes to two flats (B-flat and E-flat). The bass staff includes fingerings: 5, 6, 6, 6, 6, 5, 4, 3.



Third system of musical notation, featuring four staves. The key signature changes to three flats (B-flat, E-flat, and A-flat). The bass staff includes fingerings: 6, 7, 6, 6, 6, 4.



Fourth system of musical notation, featuring four staves. The key signature changes to four flats (B-flat, E-flat, A-flat, and D-flat). The bass staff includes fingerings: 5, b6, b7, 6, 5, 6, 6, 5, 6, 7, 4.

6 5 4 3 2 1 9 8 7 6 5 4 3 2 1

6 5 4 3 2 1 6 5 4 3 2 1 6 5 4 3 2 1

6 5 4 3 2 1 6 5 4 3 2 1 6 5 4 3 2 1

6 7 6 7 6 5 6 5 4 3